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ABSTRACT

Films used in second language teaching include pedagogical films, which consist of filmed lessons designed to teach grammar and pronunciation, culture and industry shorts often made as a mild form of cultural propaganda, illustrated literature, and foreign language feature films. The latter are useful since they reflect the culture, history, ideological concerns and environment of the people whose language is being taught. These films are directed at the native audience without concessions being made to the learner, and all parts of the film can be used for instructional purposes, including the script and the sound track. In discussing the organization of a film project in a second language course, a list of film distributors and films that are available is provided, as well as guidelines for equipment, the use of the script as a textbook, and soundtrack preparation. A discussion of classroom techniques and teaching methods covers the use of the soundtrack, the screenplay, and the film itself. The bibliography which concludes the document cites general film references and references in the areas of film theory and criticism, general history of film, and the history of national cinemas. A list of individual film-makers and screenplays is also included. (CLK)

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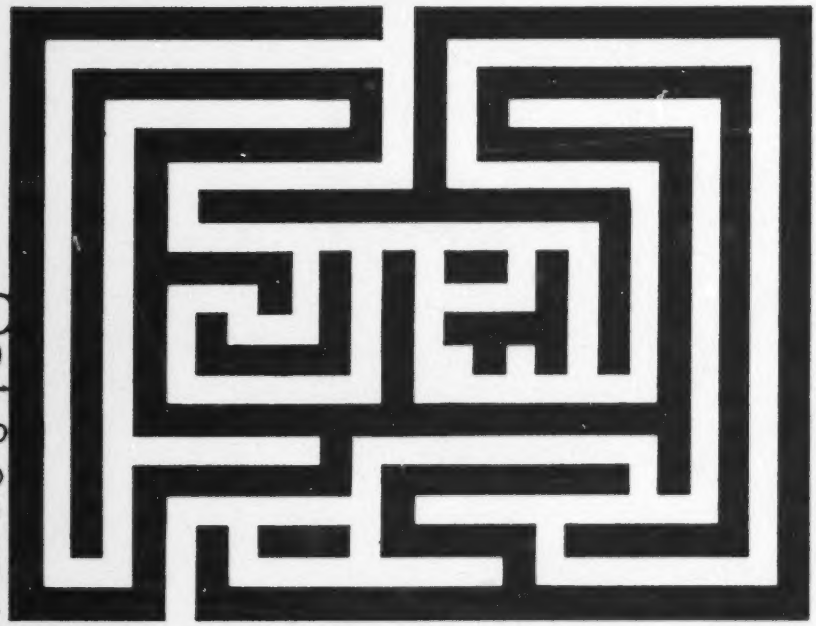
Feature Films in Second Language Instruction

Hart Wegner



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FEATURE FILMS IN SECOND LANGUAGE INSTRUCTION

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University of Nevada, Las Vegas

CAL·ERIC/CLL Series on Languages and Linguistics

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FEATURE FILMS IN SECOND LANGUAGE INSTRUCTION

With the elimination of language requirements in many colleges, foreign language courses have generally declined in enrollment, popularity, and importance on campus. On the positive side, however, it may be noted that an often unwilling and captive audience has been replaced by fewer but more distinctly motivated students. We should offer these students the best possible introduction to foreign language, literature, culture, and history and make the best possible use of the technical materials available to us.

With proper use, the language laboratory provides the students with auditory stimulation. It would seem that very profitable use could also be made of visual stimulation through the careful integration of film into the study plan. Film is part of the humanities. As an artform, it should be treated with the same respect as the more conventional forms of arts and letters. Film can offer more to foreign language teaching than a close-up of a mouth saying moi-moi-moi or ue-ue-ue.

Pioneer film director D. W. Griffith prophesied more than sixty years ago: "The time will come, and in less than ten years.... where the children in public schools will be taught practically everything by moving pictures." One may fault Griffith's timetable, but by now film is being used to teach "practically everything," including foreign languages. But what kind of film has customarily been used in the foreign language classroom?

Types of Films in Current Use

The Pedagogic Film

Pronunciation and grammar problems are often treated in filmed lessons. The speakers in these films are aware of performing for language learners and, as a result, pronounce clearly, do not speak with even a trace of dialect, and slow their speech patterns until the screen language bears scant resemblance to actual native speech. This technique has obvious shortcomings: The language learner understandably loses his courage and feels disillusioned when encountering his or her first "real" native. Such a presentation can also discourage the linking of words and lead to the creation of a stubborn accent in the student's pronunciation. In an attempt to arouse interest, many of these films rely on the use of humorous sketches or scenes, often staged in an amateurish fashion. Films of this caliber can hardly be expected to hold the attention of

today's sophisticated students; the instructor should take care to show only competently produced materials.[1]

The Culture and Industry Short

Films in this category, produced as a mild form of cultural propaganda, are almost always supplied free of charge by consulates and embassies. Their value in teaching spoken language is limited, but they can be useful as a source of visual information on culture.[2]

Illustrated Literature

For many years the only feature length films found in the foreign language classroom were filmed literary masterpieces. The showing of these films frequently followed the assigned reading of the drama or novel on which they were based. Literary masterpieces do not clamor for illustration, however, because they create powerful images in the reader's mind. Occasionally film artists will successfully comment on the literary original, such as Akira Kurosawa in his 1957 version of Macbeth, Throne of Blood;[3] similarly, the illustrator's art can be of interest on its own merit such as Dore's illustrations of The Divine Comedy and Paradise Lost or Aubrey Beardsley's drawings for Pope's Rape of the Lock. When films are chosen, cinematic values are often overlooked as a criterion of selection, as long as the film features the Comédie Française performing Molière or the Viennese Burgtheater in a Schiller or Grillparzer play. This is not the most successful use of film in foreign language teaching.

The Foreign Language Feature Film

A feature length film by definition is 3,000 feet or longer. Most of us think in terms of 90 minutes or more of running time, although many of the German silent films of the 1920s are shorter and so is, for example, Jean Vigo's savage satire on formal education, Zéro de conduite (Zero for Conduct),[4] which runs only 44 minutes. The benefits of feature length films with cinematic merit are immense. Films like Jean Renoir's La règle du jeu (Rules of the Game)[5] and La grande illusion[6] are cinematic masterpieces, conceived from a strong sense of literature and culture. They recreate the world of the twentieth century in verbal and visual encounters between tradition and the New Man, between humanity and the forces threatening the destruction of the Western world, in a way no culture and civilization textbook can do.

In spite of its obvious advantages, there is a marked reluctance to use film in the classroom. One of the obstacles for those who would like to use film in a more creative manner is a lack of

knowledge about its history and major figures. The other barrier is the hesitance of textbook-oriented teachers to accept film as a legitimate form of literature and as a justifiable component of a foreign language curriculum.

It should be added that conservatism about using film to teach foreign languages does not originate solely in literature departments. For years, the purists among film teachers felt (and some still do) that film as an autonomous artform should not be used in an ancillary fashion to teach any subject. This argument is somewhat reminiscent of Oscar Wilde's statement in the introduction to The Picture of Dorian Gray that "all art is quite useless." Strangely enough, D. W. Griffith, to whose cinematic innovations--especially the development of film narrative techniques--the film world is forever obligated, felt no compulsion to restrict the practical application of film. The instructor should share Griffith's vision of film's limitless didactic potential.

Such reluctance can be reduced through the dissemination of information on films as they pertain to foreign language teaching, the provision of reliable textbooks on film, and by a helping hand from those who already use film to teach.

The reasons for the use of feature films are most convincing in the area of language teaching itself. A theatrical film is obviously directed at the domestic audience, although in smaller film-producing countries, export considerations have become vital. These films reflect, consciously and unconsciously, the culture, history, ideological concerns, and environment of the people whose language is being taught.

The language spoken in the film is directed at the native audience, without concessions to the learner, so that the slowing down of speech is avoided.[7] These films seem, on the surface at least, to have been made as entertainment and have no didactic point to make. This is almost always a positive factor, especially where younger students are concerned.

Extensive work with a carefully chosen film may become one of the major projects of a term. The continuous involvement of the student in the film project helps to build and maintain enthusiasm, the single greatest asset in learning a new language. Feature films have potential for multiple use. The film and its script can be combined to become the basic audiolingual materials for in-class use. The soundtrack can be divided into segments for individual assignments in the language lab. The script can be read in the same way that any intermediate or advanced reader would be studied.

Organizing a Film Project

Film Selection and Rental

Funding. Finding suitable films is one of the most important steps in preparing a film project. The first task to be considered is funding. The project should be explained in detail to the departmental chairman and the prospective benefits in enrollment emphasized. Money can also be found occasionally from sources outside of the department. Some schools, for instance, will allow the collection of fees from students, although others may frown on this practice. Students rarely object to this method and may be the most enthusiastic supporters of the project. A print of the film needed may be available from the local library (city and county libraries have surprising treasures) or school district resource center.

Selection. The next step is to select an appropriate film from the hundreds of offerings of the distributors whose catalogs clog school audiovisual services. Two reference works on feature film rental facilitate considerably the locating of rental sources:

Artel, Linda J. Film Programmer's Guide to 16 mm Rentals. 2nd ed. Berkeley, Calif.: Reel Research, 1975.

Limbacher, James L. Feature Films on 8 mm and 16 mm: A Directory of Feature Films Available for Rental, Sale, and Lease in the United States, with Serials and Director's Indexes. 4th ed. New York: R.R. Bowker, 1974.

Each of these books lists films by director and provides rental sources. Some films are distributed on an exclusive basis, while others are available from several rental sources. For example, Josef von Sternberg's 1929 film, The Blue Angel, is, according to Limbacher, available from 15 rental sources, ranging from Janus Films ($120.00) to Budget Films ($37.50). Each rental is for one day only; if the film is to be used for a longer period, arrangements have to be made with the distributor. If the distributor is informed that the film is intended for in-class use, a rental rate lower than the one advertised in the catalog may be obtained.

The Artel book lists not only various sources for the rental of a given film, but also supplies individual distributors' rental rates. (N.B.: rates may be outdated here as well as in other references.) It contains fewer films than the Limbacher guide, however, and offers less information per listing.

The major distributors of 16 mm foreign language films and their regional offices are:

Budget Films, 4590 Santa Monica Blvd., Los Angeles, CA 90029.
(213) 660-0187

Cinema 5 - 16 mm, 595 Madison Ave., New York, NY 10022.
(212) 421-5555

Contemporary/McGraw Hill
Princeton Rd., Hightstown, NJ 08520. (609) 448-1700
828 Custer Ave., Evanston, IL 60202. (312) 869-5010
425 Battery St., San Francisco, CA 94111. (415) 632-3115

Janus Films, 745 Fifth Ave., New York, NY 10022. (212) PL 3-7100

Macmillan Audio Brandon
1619 North Cherokee, Los Angeles, CA 90028. (213) 463-1131
3868 Piedmont Ave., Oakland, CA 94611. (415) 658-9890
8400 Brookfield, Brookfield, IL 60513. (312) 485-3925
2512 Program Drive, Dallas, TX 75220. (214) 357-6494

The Museum of Modern Art, Department of Film, 11 West 53rd St.,
New York, NY 10019. (212) 956-6100

New Yorker Films, 43 West 61st St., New York, NY 10023.
(212) 247-6110

Walter Reade 16, 241 East 34th St., New York, NY 10016.
(212) 683-6300

Westcoast Films, 25 Lusk St., San Francisco, CA 94107.
(415) 362-4700

Each of these distributors will send updated catalogs upon request. The catalogs provide helpful descriptions of each film. From a perusal of the catalogs, it is obvious that all distributors have their strengths and weaknesses.

Janus usually provides immaculate prints, which cannot be said of all distributors, and will make a new print if none is available. Special rates are offered for high schools and religious organizations. The Janus Standard Collection (in contrast to the British Collection) consists almost entirely of first-rate foreign films. Of particular interest at Janus are the following French sound films: Cocteau: Beauty and the Beast and Orpheus; Varda: Le Bonheur; Clement: Forbidden Games; Truffaut: Jules and Jim, The 400 Blows, and Shoot the Piano Player; Renoir: Grand Illusion and Rules of the Game; Carné: Le jour se lève and Les visiteurs du soir; Rivette: Paris Belongs to Us: and Ophuls: La Ronde.

The German collection is weak and consists only of von Sternberg's The Blue Angel and Lang's M, both of which are available elsewhere for a fraction of the cost.

Four films are offered in Italian: Antonioni: L'avventura; Olmi: The Fiancés and The Sound of Trumpets; and De Sica's unrelenting neo-realist masterpiece, Umberto D. The Japanese offerings are limited to Ichikawa's Fires on the Plain, Kurosawa's Rashomon, and Mizoguchi's haunting Ugetsu, while the Russian films consist only of Batalov's The Overcoat and Parajanov's evocation of the Carpathian mountain people, Shadows of Our Forgotten Ancestors.

At Contemporary/McGraw-Hill a number of films are available in 35 mm as well as 16 mm. The former creates a far more impressive screen image (if theatrical projection facilities are available). Again, as with Janus, the French collection is excellent: Renoir: Boudu Saved from Drowning, A Day in the Country, The Elusive Corporal, Toni, The Lower Depths, and Madame Bovary; Clair: Beauties of the Night, Beauty and the Devil, and Under the Roofs of Paris; Carné: Children of Paradise and Port of Shadows; Godard: Alphaville, Breathless, My Life to Live, Pierrot le fou, and A Woman is a Woman; Chabrol: The Cousins; Bresson: Les Dames du Bois de Boulogne and The Trial of Joan of Arc; Varda: Cleo from 5 to 7; Ophuls: The Earrings of Madame de...; Resnais: Hiroshima, mon amour; Rohmer: My Night at Maud's; and Feyder: Carnival in Flanders.

Of the other languages, only Italian is represented: Rossellini: General della Rovere and Open City; Fellini: I Vitelloni; Antonioni: La Notte; Monicelli: The Organizer; and Germi: Seduced and Abandoned.

Macmillan Audio Brandon has the most varied representation of foreign language films of all U.S. distributors. The major languages taught in the U.S. are well represented, with particular emphasis on Russian, a representative Japanese collection, and enough films in the other languages to warrant the interest of all foreign language instructors.

Russian sound films of particular interest are Eisenstein: Alexander Nevsky and Ivan the Terrible (I and II); Gerasimov: And Quiet Flows the Don; Zharki and Heifitz: Baltic Deputy; Chukrai: Ballad of a Soldier; Kalatozov: The Cranes Are Flying; Vassiliev: Chapayev; Bondarchuk: Fate of Man; Donskoi: The Gorky Trilogy (The Childhood of Maxim Gorky, My Apprenticeship, and My Universities); Heifitz: The Lady with the Dog; Dovzhenko: Shors; and Ptushko: The Stone Flower. Films in Italian include Antonioni: Il Grido (The Cry), Eclipse, and Red Desert; Fellini: La dolce vita, Variety Lights, Juliet of the Spirits, and Nights of Cabiria; De Sica: The Bicycle Thief, Two Women, and Gold of Naples; Pasolini: Accattone and The Gospel According to St. Matthew; Rossellini: Paisan (Paisa) and Stromboli; and Visconti: Ossessione. Some especially interesting Japanese films offered are Kurosawa's Ikiru (I Want to Live), The Lower Depths, The Seven Samurai, Stray Dog, Throne of Blood, and Yojimbo, plus many other films by Mizoguchi, Ozu, and Shinoda.

The following films are available in German: Hoffmann: Aren't We Wonderful? and The Confessions of Felix Krull; Weidenmann: Buddenbrooks (I and II); Siodmak: The Devil Strikes at Night; von Ambesser: The Good Soldier Schweik; Pabst: Kameradschaft (German and French dialog); Dudow: Kuhle Wampe; Lang: M; Trivas: No Man's Land (German, French, and English dialog without subtitles for any of the languages); Riefenstahl: Olympia (I and II) and Triumph of the Will; and Käutner: The Captain from Koepenick.

Spanish films include Gil: Don Quixote de la Mancha; Saura: The Garden of Delights; Ardavin: Lazarillo; Buñuel: Viridiana, Tristana, El (This Strange Passion), The Exterminating Angel, Nazarin, Los Olvidados, Simon of the Desert, and The Adventures of Robinson Crusoe; and Nilsson: End of Innocence, The Fall, Hand in the Trap, and Summerskin.

Cinema 5 offers a few choice films in Italian (Wertmuller's Seven Beauties, Love and Anarchy, Swept Away; and De Sica's The Garden of the Finzi-Continis) and in French (Resnais: Stavisky; and Costa-Gavras: Z and State of Siege) as well as one contemporary German film of extraordinary vividness and intelligence, Werner Herzog's Every Man for Himself and God against All. Unfortunately for the foreign language teacher, the rental rates are extremely high (between $200.00 and $350.00 for one showing).

Not quite as expensive are rentals from New Yorker Films, which focus on contemporary German and Japanese films, especially the work of Ozu and Fassbinder. Yasujiro Ozu films include An Autumn Afternoon, Early Spring, The End of Summer, Equinox Flower, The Flavor of Green Tea over Rice, Late Autumn, Late Spring, The Record of a Tenement Gentleman, The Story of Floating Weeds, Tokyo Story, and I Was Born, But.... The highly civilized films of Ozu seem ideally suited for in-class use. Rentals range from $90.00 to $125.00.

Among the Fassbinder films are The American Soldier, The Bitter Tears of Petra von Kant, Fox and His Friends, Gods of the Plague, Ali: Fear Eats the Soul, Katzelmacher, and Merchant of the Four Seasons ($110.00 to $125.00). The German offerings are enhanced by the inclusion of three films by Volker Schloendorff: Not Reconciled, Strohfeuer, and The Sudden Wealth of the Poor People of Kombach.

French filmmakers of interest represented by the same distributor are Malle: Le feu follet and Zazie; Godard: Tout va bien; Rivette: L'amour fou; Varda: Les Créatures; Resnais: Je t'aime, je t'aime; Bresson: Une femme douce, Four Nights of a Dreamer, Pickpocket, and Lancelot of the Lake; and the Swiss director Alain Tanner, who films in French: Charles - Dead or Alive, Middle of the World, Le retour d'Afrique, and La salamandre. The rentals for these films range from $75.00 to $125.00. In Italian, the following

Bertolucci films are available: Before the Revolution, Partner, and The Spider's Strategem.

From Walter Reade 16 a handful of interesting international films, suitably priced for the classroom, can be obtained. In Italian: Rossellini: General della Rovere; Monicelli: The Organizer; and Germi: The Railroadman. In Japanese: Kurosawa: High and Low, and Kibayashi: Kwaidan. In French: Clement: Gervaise; Malle: Murmur of the Heart (the subject matter, incest, may be objectionable to some), and Allio's adaptation of a Brecht short story, The Shameless Old Lady. The rentals of the films listed are between $45.00 and $75.00.

The foreign films of the Museum of Modern Art are mostly from the silent era and thus not useful for this particular project. Exceptions in German are Fanck/Pabst: Die weisse Hölle von Piz Palü, and Pabst: Westfront 1918. In Russian, three feature-length sound films are offered: Ekk: The Road to Life; Vassiliev: Chapayev; and Kozintzev/Trauberg: The Youth of Maxim.

Budget Films and Westcoast Films offer a smaller selection of well-known foreign language movies, usually at low rental rates.

When selecting a film, keep in mind the goals (and maturity) of your class. If you do not want your students to practice and learn dialects, make sure that the film chosen is free of such speech forms. Cinematic masterpieces such as Renoir's Toni[8] may have to be rejected for this reason. Show dates should be set up as far ahead as possible and should cover the entire period that the film will be in use. If the use of several films from the same distributor is contemplated during the period of one year, inquire about multi-order discounts, which may amount to as much as 20 percent of the film rental.

Equipment

The common print size of rental films is 16 mm, although some distributors also offer 35 mm prints as options. Certain problems can crop up. Be prepared for the following possibilities: the projector is not available from audiovisual; the projector is available but breaks down, usually due to human failure; the lamp burns out, and there is no spare nearby; the film does not arrive in time; the film arrives, but is in poor condition with many breaks and splices; the continuity seems jumpy because so many frames have been cut out; there are two second reels, but no third reel; or the film looks all right, but the sound--the most important aspect as far as this project is concerned--is almost unintelligible.[9]

Furthermore, it is often difficult to find readily available foreign language films without subtitles. To be sure, foreign films in the

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original form can be found. Embassies, in some instances, provide original undubbed and unsubtitled feature films free of charge. Since only a very limited number of prints circulate (occasionally a single print has to service all the schools, colleges, and organizations in the U.S.), ordering must be done very early, sometimes as much as a year in advance. Even under these circumstances, the arrival of a film at a given time is not guaranteed. Generally, such films must be returned immediately after one showing.

Commercial distributors of foreign language films provide reliability, a better quality print, and reasonable scheduling, but their prints almost always include subtitles. This provides the students with the equivalent of an interlinear translation in a reader and does not encourage them to learn from screen and script.

A solution to this problem was found at the Language Laboratory of the University of California, Berkeley, where a frame reduction gate was developed that reduced the aperture through which the film was projected and blocked out the subtitles.

Textbooks

The text for such a project is the script of the film selected. A limited number of screenplays have been published as intermediate and advanced level readers offering, in addition to the script, brief introductions, notes on vocabulary, and exercises based on segments of the film. Stills from the film provide the frame of reference for the reader.[10]

Another source for screenplays in the original language are publications from the appropriate country. L'Avant-Scène offers filmscripts in French with illustrations, a filmography of the director, and some examples of the film's critical reception. Missing, of course, are exercises and vocabulary notes, items that will have to be provided by the instructor.

Soundtrack Preparation

The soundtrack should be tape recorded so that it can be used in the language laboratory or lent to the students for assignments. The soundtrack should be taped as a total unit, and then re-recorded in segments consisting of shots, scenes, or even a sequence. When re-recording from the master tape, it is advisable to leave blanks after each line of dialog, allowing the student sufficient time to repeat the line. The total soundtrack should also be made available so that students may listen repeatedly to a certain character's part.

In the Classroom

With careful preparation, the project should generate much enthusiasm in the classroom. Depending upon the level of instruction, the material on the director and his work (his screen credits) and a thorough background of the era depicted in the film should be given before the film is shown or the script read. In the case of Shors, for example, a film dealing with various battles between the Reds and Whites in Russia from 1917 to 1919, I found it necessary to discuss in detail the warring parties who seemed indistinguishable from each other to the uninitiated. Or when working with The Blue Angel, the mood and history of Wilhelminian Germany and certain conventions of European education may need to be detailed.

The Soundtrack

The soundtrack, broken down into daily listening assignments, can be used with or without the aid of the screenplay-reader or the copy of the prepared script. A page of dialog from Cocteau's Beauty and the Beast[11] would read as follows:

Félicie: J'épouserai le prince et Adélaïde épousera le duc.

(student response)

Voix de Ludovic: Votre duc est si spirituel qu'il tournera ses pointes contre Adélaïde.

(student response)

Félicie: Sors de cette chambre.

(student response)

Ludovic (criant): Votre prince et votre duc se moquent de vous.

(student response)

Ludovic: Triples sottes. Je vous laisse crever sur votre fumier et que la peste s'y mette.

(student response)

Félicie (éclatant de rire): Un drapier! Tu as entendu, Adélaïde? Un drapier...

(student response)

The instructor may want the students to tape their own readings of the lines for comparison, but this is advisable only in a small class. Comprehension questions about the soundtrack can also be added to the daily cassette assignments and can be answered either in writing or orally on tape.

The Screenplay

The dialog from the soundtrack, by now encountered by the students in the language lab, is only part of what the screenplay offers. A script used as the basis for the shooting of a film[12] is frequently broken down according to individual shots that are consecutively numbered, facilitating in-class work with the script. In contrast to American conventions, European shooting scripts are commonly arranged in two columns: the left-hand column provides a description of the movements of the actors, other visual happenings, and all the cinematographic instructions; the right-hand column contains the dialog. When such a filmscript is read in class, the left-hand column should not be omitted: such scenic instructions can provide interesting insights not only into the details of production, but also into the functioning of the writer's creative imagination.

Cocteau, for instance, provides the following information on shot 314 (a long shot):

314-Plan d'ensemble pris de derrière le lit. Au premier plan, Belle est assise de dos. Les soeurs en larmes se précipitent vers elle, se placent des deux côtés d'elle de profil, et l'enlancent. Félicie à gauche, Adélaïde à droite.	Félicie: Belle, tu ne peux pas nous quitter, tu ne peux pas repartir. Adélaïde: Belle, reste avec nous. Félicie: Nous avons été souvent bien injustes, mais à la minute de te perdre, nous venons de comprendre comme nous t'aimons![13]

In short, the total screenplay can be read and assigned, just as any other work of literature. Exercises, and questions and answers can be created from the descriptions and the dialog, and the class prepared for the showing of the film.

The Film

Depending to a certain degree on the film, it works best if intensive work with the soundtrack and the script precedes the actual showing of the film in class. In this way, the students' anticipation and enthusiasm are built up and a most responsive audience created for viewing the film.

The film should be shown, whenever possible, in a single uninterrupted showing, without comments from the instructor or the members of the class, and without subtitles. Once the three major elements --the soundtrack, the script, and the film--have been coordinated, every student should have an extensive knowledge of the film, its language, and its meaning.

Next, individual characters should be read by the students, just as a stage play is rehearsed. It is not necessary for them to learn their roles by heart, but they should try to learn to read their parts with a mastery of the second language approximating that spoken on the screen. Portions of the film can be projected without the soundtrack, with the students timing their readings by the images and events on the screen, and then checking and counterchecking their own renditions against the original. When all the work is completed to the satisfaction of the instructor, the film can be shown one more time as a finale to the class project.

NOTES

1. One of the most popular of the pedagogic language films, and better than most, is the series Guten Tag!, produced by the Bayerischer Rundfunk with the Goethe-Institut on behalf of the Ministry of Foreign Affairs of the Federal Republic of Germany.

2. The French Film Library contains some fine films directed by feature film directors of note, such as Alain Resnais' documentary on the National Library in Paris, Toute la mémoire du monde.

3. Available in 16 mm from Macmillan Audio Brandon.

4. Available from Macmillan Audio Brandon.

5. Available from Janus Films.

6. Available from Janus Films and Budget Films.

7. A short made for the classroom, Tiere in der Stadt (International Film Bureau, Inc.), was recently advertised as featuring "slowly distinctly spoken German."

8. Jean Renoir: Toni, 1934. Available from Contemporary/McGraw Hill, and Art Cinema Booking Service, 1501 Broadway, New York, NY 10036.

9. Should the print be excessively mutilated, request an adjustment of the rental rate and a replacement of the print from the distributor.

10. See Bibliography, "Screenplays."

11. Jean Cocteau, Beauty and the Beast. Edited and annotated by Robert M. Hammond (New York: New York University Press, 1970), p. 205.

12. Not all films are directed from a shooting script. Godard directed Alphaville from a treatment (a very brief outline) and wrote a script, in order to facilitate the subtitling, only after the film had been shot.

13. Cocteau, p. 289.

BIBLIOGRAPHY

The following bibliographic information should help the instructor provide a meaningful context for the films used in the foreign language classroom. To make optimum use of a film, it is necessary to place it not only in the context of the history of the country where it was produced, but also in the context of the history of film and its development. For this reason, bibliographies on the history of film and its aesthetics have been included. Although there is a specific category for reference works, additional references (non-English) can be found under the section on histories of national cinemas.

In order to further the use and study of film and its application in the classroom, the dates in the bibliography usually reflect the American publication and, when available, the publication of the paperback edition.

General Film References

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Pasolini, Pier Paolo (Italian)
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Resnais, Alain (French)
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